# Unit Plan

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| **Unit Author** | | | | | | |
| First and Last Name | | | | | Jim Gent and Rachelle Burgess | |
| School District | | | | | Oregon University System | |
| School Name | | | | | Portland State University | |
| School City, State | | | | | Portland, Oregon | |
| **Unit Overview** | | | | | | |
| **Unit Title** | | | | | | |
| Harmony | | | | | | |
| **Unit Summary** | | | | | | |
| In this unit, students will be experiencing (singing and playing) both vocal and instrumental harmony. They will become familiar basic two-part harmony and some three-part harmony, as well as various vocabulary words and musical concepts regarding harmony. They will also be continuing mastery of previously studied musical concepts, such as recorder technique and 3rd grade rhythmic elements, among other previously studied ideas. | | | | | | |
| **Subject Area** | | | | | | |
| Music – General Music (K-5) | | | | | | |
| **Grade Level** | | | | | | |
| 3rd Grade | | | | | | |
| **Approximate Time Needed** | | | | | | |
| 4 individual 40-45 minute lessons | | | | | | |
| **Unit Foundation** | | | | | | |
| **Targeted Content Standards and Benchmarks** | | | | | | |
| * Singing alone and with others a varied repertoire of music * Performing on instruments alone and with others a varied repertoire of music * Listening to, analyzing, and describing music * Evaluating music and music performances * Composing and arranging music within specified guidelines * Reading and Notating Music * Improvising variations | | | | | | |
| **Student Objectives/Learning Outcomes** | | | | | |
| Students will:   * Sing a varied repertoire in unison, 2-part harmony, and 3-part harmony in small and large groups. * Perform on instruments a varied repertoire of harmonies in small and groups * Distinguish between unison or solo and music with harmony   - Play independent ta, ti-ti, tika-tika, and tom-ti/ti-tom rhythms  - Arrange a rhythmic composition within specified parameters  - Distinguish between consonance and dissonance  - Differentiate call and response versus harmony  - Compose a harmony part to a known melody  - Compare and contrast chord qualities  - Describe understanding of the timbre of individual instruments prior to creating harmony with them. | | | | | |
| **Curriculum-Framing Questions** | | | | | |
|  | | **Essential Question** | | How and why should we collaborate musically with others?  (How: Harmony, Improvisation, Unison performance;  Why: Expression can be much more powerful when unified with others toward a common goal) | |
|  | | **Unit Questions** | | How is harmony performed?  (Concurrent use of sounds requiring independence on own part while not dominating)  What does it add to music?  (Good use of harmony adds another layer of beauty to music, providing another tool for composers and all other musicians) | |
|  | | **Content Questions** | | What is created by the concurrent use of sounds?  What is the difference between consonance and dissonance?  How is harmony performed?  How do we perform music with layered parts?  Does melodic harmony have to be vocal?  In what other ways is harmony created?  How can you fit into an ensemble in a pleasing manner?  What forms of harmony detract from music? | |
| **Assessment Plan** | | | | | |
| **Assessment Timeline** | | | | | |
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| **Assessment Summary** | | | | | |
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| **Unit Details** | | | | | |
| **Prerequisite Skills** | | | | | |
| **Upon beginning the Harmony unit, students need to:**  Have internalized steady beat.  Be able to sing unison melodies in tune and in time.  Be able to perform ta, ti-ti, tika-tika, and tom-ti/ti-tom rhtyhms.  Be able to play recorder.  Have played at least one mallet percussion instrument previously.  Know how to differentiate rhythm from beat.  Understand and be able to perform with solfege syllables.  Have priorm knowledge of “Hot Cross Buns.”  Have prior knowledge of “Bluebird.”  Have prior knowledge of “All Things Shall Parish.”  Have prior knowledge of “Charlie Over the Ocean.” | | | | | |
| **Instructional Procedures** | | | | | |
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| **Accommodations for Differentiated Instruction** | | | | | |
|  | **Special Needs Students** | | **Lesson#1: --ADHD student:**  - Student can play two instruments for the rhythm matrix activity and have permission to switch instruments with other students in their group after each segment of the activity.  - Encourage student to alternate between patsching a steady beat on their lap and patsching the rhythm on their lap when singing known songs in the lesson and learning new songs in the lesson.  **--2 students with IEP’s for being 3 years below reading level:**  - Read everything written down on the board &/or labeled signs out loud.  - Discuss meaning of lyrics to “Bluebird” and “Hey, Ho, Nobody Home.”  **Lesson#2:** **--ADHD student:**  - Incorporate Rhythm and Beat movements with singing (patching, clapping)  **--2 students with IEP’s for being 3 years below reading level:**  -Speak all words, especially of unknown songs. Explain or define difficult lyrics and terms.  **Lesson#3: --ADHD student:**  - Student can play his mallet percussion instrument with two hands, playing the songs in octaves.  - When singing songs, let the student keep his mallets and use them to keep the beat on his lap.  - Assign the student a “music buddy” to help regulate his behavior and keep him engaged.  **--2 students with IEP’s for being 3 years below reading level:**  - Read the mallet percussion instrument descriptions out loud, teacher tracking the words with her cursor on the PowerPoint. Ask the students with IEP’s to summarize the descriptions of an instrument to make sure they were listening and watching.  - Discuss meaning of lyrics to “All things Shall Parish” and “The Swan.” and “Ah Poor Bird.” Give the student a lyrics page to follow, so they can follow along with the words while they sing the songs.  **Lesson#4: --ADHD student:**  - Multiple Instruments, Practice Pads to play on, Squishy Ball provided to squeeze during others’ performances. | | |
|  | **Nonnative Speakers** | | accomadations2 | | |
|  | **Gifted/Talented Students** | | **Lesson#1: --TAG student:**  **-** Let’s assume the TAG student is taking private piano lessons. Teacher asks student to play both parts of Bluebird on the piano while the class sings in harmony.  - Encourage the student to help others who are struggling. In the case of part singing, if another student is struggling with pitch, place the TAG student next to them.  **Lesson#2: --TAG student:**  - Allow additional improvised harmony opportunities. Lead sections during rounds.  **Lesson#3: --TAG student:**  **-** Encourage the student to play the ostinato for “Hot Cross Buns” with their left hand, and to play the melody with their right hand.  - Encourage the student to help others who are struggling. In the case of part singing, if another student is struggling with pitch, place the TAG student next to them.  **Lesson#4: --TAG students:**  - Group leaders, chosen for activity in *Hey Ho, Nobody Home,* Ask to Sing and Play or Sing and play in canon during their performances. | | |
| **Materials and Resources Required For Unit** | | | | | |
| **Technology – Hardware** (Click boxes of all equipment needed) | | | | | |

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| Camera  Computer(s)  Digital Camera  DVD Player  Internet Connection | Laser Disk  Printer  Projection System  Scanner  Television | VCR  Video Camera  Video Conferencing Equip.  Other Document Camera, Smart Board if available, stereo system. |
| **Technology – Software** (Click boxes of all software needed.) | | |
| Database/Spreadsheet  Desktop Publishing  E-mail Software  Encyclopedia on CD-ROM | Image Processing  Internet Web Browser  Multimedia | Web Page Development  Word Processing  Other |

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| **Printed Materials** | **untitled2** |
| **Supplies** | --Rhythm Matrix (self made manipulative)  --Empty rhythm Matrix (White Board drawing)  --“Hey,Ho,Nobody Home” (Kodaly Level One. Portland State University, 2010. Master Copy)  --Digital Copy of “Hey Ho, Nobody Home”  --“Blue Bird”(46 2-Part American Folk Songs. Bacon, p.9)  --“Hot Cross Buns” sheet with melody and ostinato (self made)  --“Ah Poor Bird” mastercopy (Portland State Kodaly Course. Summer, 2010).  --“The Swan” mastercopy (Portland State Kodaly Course. Summer, 2010).  --28 Copies of *The Swan* with words and Solfege (Master copies or Score)  --Digital copy of *The Swan* with words and Solfege (Master copies or Score)  --Quality recording of *The Swan*  --Digital Copy of *Coffee* with word and Solfege (Master Copy or Score)  --Quality recording(s) of “Coffee” (possible separate vocal and instrumental recordings)  --Projected copy of “All things Shall Perish” (Lyrics or Master Copy\*)  --Quality recording of “All things shall Perish”  --Projected copy of “Good Night, Stars our Light”  --Projected Copy of “Charlie over the Ocean”  --piano  --26-30 non-pitched percussion instruments.  --Approximately 26-30 mallet percussion instruments.  --Approximately 26-30 soprano recorders.  --Mallet Percussion powerpoint presentation.  --Vivaldi’s “Four Seasons” cd (30 second excerpt).  --Student Self-Evaluation Forms  --"Deck of Fate" – 4 Playing cards, Ace-4 |
| **Internet Resources** | --http://www.youtube.com/watch?v=pV6BeeoX474 (George Crumb, Black Angels, Use less than 30 seconds) |
| **Other Resources** | **untitled2** |

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